

Изданія М.П.БЪЛЯЕВА въ Лейпцигѣ

В. МАЛИШЕВСКІЙ
ПЕРВАЯ СИМФОНІЯ
(въ g)
ДЛЯ ОРКЕСТРА
СОЧ. 8

W. MALISCHEWSKY
ERSTE SYMPHONIE
(in g)
FÜR ORCHESTER
OP. 8

Partitur

1807
2668

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

- Antipow (C.).** Op. 7. Allegro symphonique pour Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 5.50 | 1.95 |
| Parties d'orchestre | 10.— | 3.50 |
| Parties supplémentaires | à | —60 —25 |
| Réduction pour Piano à 4 mains par l'auteur | 2.50 | —90 |
- Artelboucheff (Nicolas).** Op. 4. Polka caractéristique pour Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 2.— | —70 |
| Parties d'orchestre | 5.50 | 1.95 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 1.40 | —50 |
- Op. 9. Valse-Fantasia pour Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 2.50 | —90 |
| Parties d'orchestre | 8.50 | 3.— |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 1.80 | —65 |
- Artelboucheff (N.), Wihitol (J.), Liadow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.).** Variations sur un thème russe pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 6.50 | 2.30 |
| Parties d'orchestre | 14.— | 4.90 |
| Parties supplémentaires | à | —80 —30 |
| Réduction pour Piano à 4 mains par N. Artelboucheff | 2.— | —70 |
- Blumenfeld (Félix).** Op. 10. Mazurka pour Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 4.50 | 1.60 |
| Parties d'orchestre | 8.50 | 3.— |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 2.50 | —90 |
- Borodine (Alexandre).** Finale de l'Opéra-Ballet inachevé, "Mlada", orchestré par N. Rimsky-Korsakow.
- | | | |
|---|------|---------|
| Partition d'orchestre | 3.50 | 1.25 |
| Parties d'orchestre | 7.50 | 2.65 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains par N. Sokolow | 1.60 | —60 |
- Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra "Le Prince Igor".
- Ouverture.**

Partition d'orchestre	5.—	1.75
Parties d'orchestre	9.—	3.15
Parties supplémentaires	à	—50 —20
Réduction pour Piano à 4 mains par N. Sokolow	2.50	—90
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80	—65
 - Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennne).**

Partition d'orchestre	9.50	3.35
Parties d'orchestre	18.—	6.30
Parties supplémentaires	à	1.— —35
Réduction pour Piano à 4 mains par N. Sokolow	4.—	1.40
Réduction pour Piano à 2 mains par F. Blumenfeld	2.50	—90
 - Marche poloviennne.**

Partition d'orchestre	4.—	1.40
Parties d'orchestre	10.—	3.50
Parties supplémentaires	à	—40 —15
Réduction pour Piano à 4 mains par N. Sokolow	1.80	—65
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80	—60
- Eine Steppensklizze aus Mittelasien, für Orchester.
- | | | |
|--|------|---------|
| Partitur | 2.— | —70 |
| Orchesterstimmen | 5.50 | 1.95 |
| Duplirstimmen | je | —30 —10 |
| Arrangement für Pianoforte zu 4 Händen vom Componisten | 1.80 | —65 |
| Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul | 1.40 | —50 |
- 2 Parties de la 3^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.
- | | | |
|--|------|---------|
| Partition d'orchestre | 6.— | 2.10 |
| Parties d'orchestre | 11.— | 3.85 |
| Parties supplémentaires | à | —80 —30 |
| Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glazounow, la 2 ^{me} partie par N. Sokolow | 3.— | 1.05 |

Compositions pour Orchestre.

- Cui (César).** Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)
- | | | |
|---|------|---------|
| Partition d'orchestre | 4.— | 1.40 |
| Parties d'orchestre | 8.— | 2.80 |
| Parties supplémentaires | à | —60 —25 |
| Réduction pour Piano à 4 mains par l'auteur | 2.50 | —90 |
- Glazounow (Alexandre).** Op. 3. 1^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.
- | | | |
|---|------|---------|
| Partition d'orchestre | 6.— | 2.10 |
| Parties d'orchestre | 11.— | 3.85 |
| Parties supplémentaires | à | —60 —25 |
| Réduction pour Piano à 4 mains par l'auteur | 2.50 | —90 |
- Op. 5. 1^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.
- | | | |
|---|------|----------|
| Partition d'orchestre | 18.— | 6.30 |
| Parties d'orchestre | 25.— | 8.75 |
| Parties supplémentaires | à | 1.60 —60 |
| Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow | 6.— | 2.10 |
- Op. 6. 2^{me} Ouverture sur des thèmes grecs pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 9.— | 3.15 |
| Parties d'orchestre | 15.— | 5.25 |
| Parties supplémentaires | à | —80 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 3.50 | 1.25 |
- Op. 7. Sérénade pour Orchestre. La.
- | | | |
|---|------|---------|
| Partition d'orchestre | 2.50 | —90 |
| Parties d'orchestre | 5.50 | 1.95 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 1.20 | —45 |
- Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 3.— | 1.05 |
| Parties d'orchestre | 6.— | 2.10 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 1.80 | —65 |
- Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.)
- | | | |
|---|------|----------|
| Partition d'orchestre | 12.— | 4.20 |
| Parties d'orchestre | 22.— | 7.70 |
| Parties supplémentaires | à | 1.40 —50 |
| Réduction pour Piano à 4 mains par l'auteur | 5.50 | 1.95 |
- Op. 11. 2^{me} Sérénade pour petit Orchestre. ré.
- | | | |
|---|------|---------|
| Partition d'orchestre | 1.80 | —65 |
| Parties d'orchestre | 3.50 | 1.25 |
| Parties supplémentaires | à | —30 —10 |
| Réduction pour Piano à 4 mains par l'auteur | 1.20 | —45 |
- Op. 12. Poème lyrique. Andantino pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 3.— | 1.05 |
| Parties d'orchestre | 5.50 | 1.95 |
| Parties supplémentaires | à | —30 —10 |
| Réduction pour Piano à 4 mains par l'auteur | 1.80 | —65 |
- Op. 13. "Stenka Razine". Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)
- | | | |
|---|------|---------|
| Partition d'orchestre | 8.50 | 3.— |
| Parties d'orchestre | 12.— | 4.20 |
| Parties supplémentaires | à | —80 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 3.50 | 1.25 |
- Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale.)
- | | | |
|---|------|---------|
| Partition d'orchestre | 2.50 | —90 |
| Parties d'orchestre | 6.— | 2.10 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 1.60 | —60 |
- Op. 16. 2^{me} Symphonie en fa[#] pour grand Orchestre. (A la mémoire de François Liszt.)
- | | | |
|---|------|----------|
| Partition d'orchestre | 17.— | 5.95 |
| Parties d'orchestre | 29.— | 10.15 |
| Parties supplémentaires | à | 1.60 —60 |
| Réduction pour Piano à 4 mains par l'auteur | 7.50 | 2.65 |

Compositions pour Orchestre.

- Glazounow (Alexandre).** Op. 18. Mazurka pour Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 4.— | 1.40 |
| Parties d'orchestre | 9.50 | 3.35 |
| Parties supplémentaires | à | —60 —25 |
| Réduction pour Piano à 4 mains par l'auteur | 2.— | —70 |
- Op. 19. La Forêt. Fantaisie pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 8.— | 2.80 |
| Parties d'orchestre | 12.— | 4.20 |
| Parties supplémentaires | à | —80 —30 |
| Réduction pour Piano à 4 mains de l'auteur | 3.50 | 1.25 |
| Réduction pour 2 Pianos à 8 mains par C. Tschernoff | 5.— | 1.75 |
- Op. 21. Marche de Noces pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 3.— | 1.05 |
| Parties d'orchestre | 7.— | 2.45 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 1.80 | —65 |
- Une Fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 5.50 | 1.95 |
| Parties d'orchestre | 11.— | 3.85 |
| Parties supplémentaires | à | —60 —25 |
| Réduction pour Piano à 4 mains par N. Sokolow | 2.50 | —90 |
- Op. 28. La Mer. Fantaisie pour grand Orchestre.
- | | | |
|--|------|---------|
| Partition d'orchestre | 10.— | 3.50 |
| Parties d'orchestre | 20.— | 7.— |
| Parties supplémentaires | à | 1.— —35 |
| Réduction pour 2 Pianos à 8 mains par l'auteur | 5.50 | 1.95 |
- Op. 29. Rhapsodie orientale pour grand Orchestre.
- | | | |
|---|------|----------|
| Partition d'orchestre | 13.— | 4.55 |
| Parties d'orchestre | 23.— | 8.05 |
| Parties supplémentaires | à | 1.20 —45 |
| Réduction pour Piano à 4 mains par l'auteur | 5.50 | 1.95 |
- Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.
- | | | |
|---|------|----------|
| Partition d'orchestre | 13.— | 4.55 |
| Parties d'orchestre | 27.— | 9.45 |
| Parties supplémentaires | à | 1.20 —45 |
| Réduction pour Piano à 4 mains par l'auteur | 5.— | 1.75 |
- Op. 33. 3^{me} Symphonie en Ré pour Orchestre.
- | | | |
|---|------|----------|
| Partition d'orchestre | 15.— | 5.25 |
| Parties d'orchestre | 36.— | 12.60 |
| Parties supplémentaires | à | 2.50 —90 |
| Réduction pour Piano à 4 mains par l'auteur | 9.— | 3.15 |
- Op. 34. Le Printemps. Tableau musical pour Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 4.50 | 1.60 |
| Parties d'orchestre | 9.— | 3.15 |
| Parties supplémentaires | à | —60 —25 |
| Réduction pour Piano à 4 mains par l'auteur | 1.80 | —65 |
- Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).
- | | | |
|--|------|---------|
| Full score | 4.— | 1.40 |
| Orchestral parts | 12.— | 4.20 |
| Supplementary parts | each | —40 —15 |
| Piano score | 1.80 | —65 |
| Arrangement as a Duet for the Pianoforte (by the composer) | 1.80 | —65 |
- Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.
- | | | |
|---|------|---------|
| Partition d'orchestre | 6.— | 2.10 |
| Parties d'orchestre | 14.— | 4.90 |
| Parties supplémentaires | à | —80 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 2.50 | —90 |
- Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet.
- | | | |
|-------------------------|------|---------|
| Partition d'orchestre | 7.50 | 2.65 |
| Parties d'orchestre | 15.— | 5.25 |
| Parties supplémentaires | à | —80 —30 |
- Séparément.
- I. Polonaise, Fr. Chopin, Op. 40 No. 1.
- | | | |
|-------------------------|------|---------|
| Partition d'orchestre | 1.60 | —80 |
| Parties d'orchestre | 6.— | 2.10 |
| Parties supplémentaires | à | —30 —10 |

Compositions pour Orchestre.

- Glazounow (Alexandre).** Op. 46. Chopiniana.
- II. Nocturne, Fr. Chopin, Op. 15 No. 1.
- | | | |
|-------------------------|------|---------|
| Partition d'orchestre | 2.— | —70 |
| Parties d'orchestre | 4.50 | 1.60 |
| Parties supplémentaires | à | —30 —10 |
- III. Mazurka, Fr. Chopin, Op. 50 No. 3.
- | | | |
|-------------------------|------|---------|
| Partition d'orchestre | 2.50 | —90 |
| Parties d'orchestre | 5.— | 1.75 |
| Parties supplémentaires | à | —30 —10 |
- IV. Tarentelle, Fr. Chopin, Op. 43.
- | | | |
|-------------------------|------|---------|
| Partition d'orchestre | 3.— | 1.05 |
| Parties d'orchestre | 7.50 | 2.65 |
| Parties supplémentaires | à | —40 —15 |
- Op. 47. Valse de concert pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 5.— | 1.75 |
| Parties d'orchestre | 12.— | 4.20 |
| Parties supplémentaires | à | —60 —25 |
| Réduction pour Piano à 4 mains par l'auteur | 2.— | —70 |
- Transcription de concert pour Pianopar Félix Blumenfeld
- Op. 48. 4^{me} Symphonie en Mi^b pour grand Orchestre.
- | | | |
|---|------|----------|
| Partition d'orchestre | 13.— | 4.55 |
| Parties d'orchestre | 28.— | 9.80 |
| Parties supplémentaires | à | 1.80 —65 |
| Réduction pour Piano à 4 mains par l'auteur | 5.50 | 1.95 |
- Op. 50. Cortège solennel pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 3.50 | 1.25 |
| Parties d'orchestre | 9.— | 3.15 |
| Parties supplémentaires | à | —40 —15 |
| Arrangement pour Piano à 4 mains par l'auteur | 1.60 | —60 |
- Op. 51. 2^{me} Valse de concert pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 4.50 | 1.60 |
| Parties d'orchestre | 13.— | 4.55 |
| Parties supplémentaires | à | —80 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 2.— | —70 |
- Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.
- | | | |
|---|------|----------|
| Partition d'orchestre | 15.— | 5.25 |
| Parties d'orchestre | 34.— | 11.90 |
| Parties supplémentaires | à | 1.60 —60 |
| Réduction pour Piano à 4 mains par N. Sokolow | 6.— | 2.10 |
- Séparément.
- No. 1. Prémabule.
- | | | |
|--------------------------------|------|---------|
| Partition d'orchestre | 2.50 | —90 |
| Parties d'orchestre | 7.50 | 2.65 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains | 1.40 | —50 |
- No. 2. Marionnettes.
- | | | |
|--------------------------------|------|---------|
| Partition d'orchestre | 2.— | —70 |
| Parties d'orchestre | 5.— | 1.75 |
| Parties supplémentaires | à | —30 —10 |
| Réduction pour Piano à 4 mains | 1.20 | —45 |
- No. 3. Mazurka.
- | | | |
|--------------------------------|------|---------|
| Partition d'orchestre | 3.— | 1.05 |
| Parties d'orchestre | 9.— | 3.15 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains | 1.60 | —60 |
- No. 4. Scherzino.
- | | | |
|--------------------------------|------|---------|
| Partition d'orchestre | 1.40 | —50 |
| Parties d'orchestre | 5.— | 1.75 |
| Parties supplémentaires | à | —30 —10 |
| Réduction pour Piano à 4 mains | 1.— | —35 |
- No. 5. Pas d'action.
- | | | |
|--------------------------------|------|---------|
| Partition d'orchestre | 1.80 | —65 |
| Parties d'orchestre | 6.— | 2.10 |
| Parties supplémentaires | à | —30 —10 |
| Réduction pour Piano à 4 mains | 1.— | —35 |
- No. 6. Danse orientale.
- | | | |
|--------------------------------|------|---------|
| Partition d'orchestre | 1.80 | —65 |
| Parties d'orchestre | 6.— | 2.10 |
| Parties supplémentaires | à | —30 —10 |
| Réduction pour Piano à 4 mains | 1.— | —35 |
- No. 7. Valse.
- | | | |
|--------------------------------|------|---------|
| Partition d'orchestre | 2.50 | —90 |
| Parties d'orchestre | 6.50 | 2.30 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains | 1.40 | —50 |
- No. 8. Polonaise.
- | | | |
|--------------------------------|------|---------|
| Partition d'orchestre | 3.50 | 1.15 |
| Parties d'orchestre | 9.— | 1.25 |
| Parties supplémentaires | à | —40 —15 |
| Réduction pour Piano à 4 mains | 1.60 | —60 |
- Op. 53. Fantaisie pour grand Orchestre.
- | | | |
|---|------|---------|
| Partition d'orchestre | 5.50 | 1.95 |
| Parties d'orchestre | 13.— | 4.55 |
| Parties supplémentaires | à | —80 —80 |
| Réduction pour Piano à 4 mains par l'auteur | 2.— | —70 |

à mon maître
N.A. Rimsky-Korssakow.

Première
Symphonie
en sol
pour Orchestre
PAR
W. Malichewsky.
OP. 8.

Partition d'orchestre Pr. $\frac{M. 12}{R. 4.20}$
Parties d'orchestre Pr. $\frac{M. 30}{R. 10.50}$
Parties supplémentaires à $\frac{M. 1.60}{R. .60}$

Réduction pour Piano à quatre mains par l'Auteur Pr. $\frac{M. 6}{R. 2.10}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2689—2691

Inst. Lit. de C. G. Rödel, C. m. b. H. Leipzig

Symphonie.

I.

W. Malichevsky, Op. 8.

Allegro sostenuto. $\text{♩} = 84$.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

3 Tromboni
e
Tuba.

Timpani.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

f *a 2.* *1.* *a 2.* *a 2.* *III.* *p* *cresc.* *pizz.* *p* *cresc.*

4

Fl. pic.

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Trbe.

Trb. e Tuba.

Viol.

arco

I

mf

f

a 2.

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for the following instruments: Fl. gr. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Viol. (Violin), and Cello/Double Bass. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into measures, with dynamic markings such as *p* (piano) and *cresc.* (crescendo) indicating changes in volume. A section of the score is marked with the Roman numeral *III.*, suggesting a third movement or a specific section within a movement. The notation includes various musical symbols, such as notes, rests, and accidentals, all arranged in a clear and professional layout.

2



First system of musical notation. It consists of ten staves. The first five staves are in treble clef, and the last five are in bass clef. The key signature has two flats (B-flat and E-flat). The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mf cresc.*. The third staff has a dynamic marking of *mf cresc.*. The fourth staff has a dynamic marking of *mf cresc.* and a second ending bracket labeled "II.". The fifth staff has a dynamic marking of *mf cresc.*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *p cresc.*. The system ends with a double bar line and a *pp* marking.



Second system of musical notation. It consists of ten staves. The first five staves are in treble clef, and the last five are in bass clef. The key signature has two flats (B-flat and E-flat). The first staff has a dynamic marking of *mf cresc.*. The second staff has a dynamic marking of *mf cresc.*. The third staff has a dynamic marking of *mf cresc.*. The fourth staff has a dynamic marking of *mf cresc.*. The fifth staff has a dynamic marking of *mf cresc.*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *p cresc.*. The system ends with a double bar line and a *p cresc.* marking.

2

4

4

2689

5

2689

[illegible]

Fl. gr. **Tempo I.**

Ob. *cresc.*

Clar. *cresc.*

Fag. *cresc.*

Cor. *mf cresc.*

Tempo I.

Viol. *mf*

Viola *mf*

Cello *mf*

Bass *mf*

E

Fl. pic.

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Trb. III e Tuba.

Timp.

Meno mosso. (68)

Viol.

Cello e Basso

[illegible][illegible]

8

ere se.

9



First system of musical notation, measures 1-8. The system consists of ten staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *f*.



Second system of musical notation, measures 9-16. The system consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *f*.

9

Fl. gr.

This image shows a page from a musical score, likely for a symphony. The score is written in staff notation and includes various instruments. The instruments listed on the left are: Fl. gr. (Flute grand), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Trbe. (Trumpet), Trb. (Trombone), Timp. (Timpani), and Viol. (Violin). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is in a 4/4 time signature. The score is divided into two systems. The first system includes staves for Fl. gr., Ob., Clar., Fag., Cor., Trbe., Trb., and Timp. The second system includes staves for Viol. and Timp. The music is written in a grand staff format, with the upper staves for the woodwinds and brass, and the lower staves for the strings. The score includes various dynamic markings, such as *ff* (fortissimo) and *f* (forte). The music is written in a grand staff format, with the upper staves for the woodwinds and brass, and the lower staves for the strings. The score includes various dynamic markings, such as *ff* (fortissimo) and *f* (forte). The music is written in a grand staff format, with the upper staves for the woodwinds and brass, and the lower staves for the strings. The score includes various dynamic markings, such as *ff* (fortissimo) and *f* (forte).

Fl.gr. Tranquillo.

Fl. gr. *Tranquillo.*

Clar.

Fag. I.

Cor. p

Tranquillo..

Viol.

2889

10

Fl. gr.

Ob.

Clar.

Fag.

Cor.

IV. C.

Viol.

a 2.

Violin I: *mf cresc.* *f*

Violin II: *p cresc.* *f* *p*

Viola: *p cresc.* *f*

Cello/Double Bass: *p cresc.* *f*

Violin I: *p* I.

Violin II: *p* I.

Viola: *p* IV. *mf*

Cello/Double Bass: *p* I.

Violin I: *p cresc.* *f* *p*

Violin II: *p cresc.* *f* *p*

Viola: *div.* *p cresc.* *f*

Cello/Double Bass: *p cresc.* *f*

Violin I: *p* pizz. *p*

Violin II: *p* pizz. *p*

Viola: *p* pizz. *p*

Cello/Double Bass: *p* pizz. *p*

This image shows a page of musical notation, likely a score for a piano. The notation is arranged in multiple staves, with various musical symbols including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes several measures of music, with some measures marked with '1.' indicating first endings. Dynamic markings such as 'mf cresc.', 'f', and 'p' are used throughout. The notation is complex, with many notes and rests, and some measures are marked with 'a 2.' indicating a second ending. The overall style is that of a classical piano score.

11

2689

12

Fl. I.

Fl. II.

Ob.

Clar.

Fag.

Cor.

ff *mf*

I. Solo *mf*

Viol.

ff *mf* *pp*

Fag.

Viol.

Fl. Ob. Clar. I. Fag. II. I. Solo p

Viol. Soli. mp pp

pizz. pp arco pp

13

Fl. Ob. Clar. Fag. Cor. Trbe. Viol. pizz. arco pp

III. IV. pp mp

13

Fag.
 Cor. III. IV. a 2.
 Trbe.
 Viol.
 pp
 p
 mp
 mf
 cresc.
 mp
 cresc.

Fl.
 Clar.
 Fag.
 Cor. a 2.
 Trbe.
 Viol.
 arco
 arco

14

14

First system of musical notation, measures 1-8. The score is written for multiple staves. Measures 1-4 are marked with *p* and *cresc.*. Measures 5-8 are marked with *f* and *cresc.*. There are *a 2.* markings above the first staff in measures 2, 5, and 8. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, measures 9-16. The score continues with multiple staves. Measures 9-12 are marked with *p* and *cresc.*. Measures 13-16 are marked with *f* and *cresc.*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

15

First system of musical notation, measures 1-8. The score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The key signature has two flats (B-flat and E-flat). The dynamics and markings are as follows:

- Measures 1-2: *ff* (fortissimo) and *dim.* (diminuendo).
- Measure 3: *mf* (mezzo-forte).
- Measures 4-5: *cresc.* (crescendo).
- Measures 6-8: *f* (forte) and *cresc.* (crescendo). The eighth measure includes a first ending bracket labeled *a. 2.*

Second system of musical notation, measures 9-16. The score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The key signature has two flats (B-flat and E-flat). The dynamics and markings are as follows:

- Measures 9-10: *ff* (fortissimo) and *dim.* (diminuendo).
- Measure 11: *mf* (mezzo-forte).
- Measures 12-13: *f* (forte) and *cresc.* (crescendo).
- Measures 14-16: *f* (forte) and *cresc.* (crescendo). The sixteenth measure includes a first ending bracket labeled *a. 2.*

15

[illegible]

Fl. pic.

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Trbe.

Viol.

Cello/Double Bass

scendo

p

poco

a

cresc.

mf

a2

-mf

pp cresc.

pizz.

17

Musical score for measures 17-24. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The first system (measures 17-24) includes a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play a melodic line with eighth notes, while the strings provide a rhythmic accompaniment. The second system (measures 25-32) includes a brass section (trumpets, trombones, and tuba) and a percussion section. The brass plays a melodic line with eighth notes, while the percussion provides a rhythmic accompaniment. The third system (measures 33-40) includes a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play a melodic line with eighth notes, while the strings provide a rhythmic accompaniment. The fourth system (measures 41-48) includes a brass section (trumpets, trombones, and tuba) and a percussion section. The brass plays a melodic line with eighth notes, while the percussion provides a rhythmic accompaniment. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as crescendo (*cresc.*) and decrescendo (*decresc.*) markings. The score also includes articulation markings such as accents (*>*) and slurs.

Musical score for measures 49-56. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The first system (measures 49-56) includes a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play a melodic line with eighth notes, while the strings provide a rhythmic accompaniment. The second system (measures 57-64) includes a brass section (trumpets, trombones, and tuba) and a percussion section. The brass plays a melodic line with eighth notes, while the percussion provides a rhythmic accompaniment. The third system (measures 65-72) includes a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play a melodic line with eighth notes, while the strings provide a rhythmic accompaniment. The fourth system (measures 73-80) includes a brass section (trumpets, trombones, and tuba) and a percussion section. The brass plays a melodic line with eighth notes, while the percussion provides a rhythmic accompaniment. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as crescendo (*cresc.*) and decrescendo (*decresc.*) markings. The score also includes articulation markings such as accents (*>*) and slurs.

17

18 a tempo

[illegible]

ritard. a tempo

ff *fff* *f*



II.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

III.

p cresc.



p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

First system of musical notation, measures 1 through 18. The system consists of ten staves. The first five staves are grouped by a brace on the left. Dynamics include *mf*, *cresc.*, *f*, *p*, and *pp*. A trill is marked in the bottom staff at measure 18.

Second system of musical notation, measures 19 through 26. The system consists of five staves. Dynamics include *mf*, *cresc.*, *f*, *p*, and *pp*. A trill is marked in the bottom staff at measure 26.

This image shows a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed include Ob. (Oboe), Clar. II. (Clarinet II), Fag. (Bassoon), Cor. (Cor Anglais), Trb. e Tuba. (Trumpet and Tuba), Timp. (Timpani), Viol. (Violin), Fl. pic. (Flute piccolo), Fl. gr. (Flute grande), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Trb. (Trumpet), Trb. e Tuba. (Trumpet and Tuba), Viol. (Violin), and Cello/Double Bass. The score includes dynamic markings such as 'mf cresc.', 'f', 'p', and 'a2.' (accidental 2). There are also articulation marks like 'III.' and 'IV.' indicating specific measures or sections. The notation is in a standard musical format with clefs, key signatures, and time signatures. The page is numbered '2' in the top right corner.

First system of musical notation, measures 1-10. The score is written for a large ensemble, including strings and woodwinds. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five staves are for the upper strings and woodwinds, and the last five are for the lower strings. The first staff has a melodic line with many accidentals. The second staff has a melodic line with many accidentals. The third staff has a melodic line with many accidentals. The fourth staff has a melodic line with many accidentals. The fifth staff has a melodic line with many accidentals. The sixth staff has a melodic line with many accidentals. The seventh staff has a melodic line with many accidentals. The eighth staff has a melodic line with many accidentals. The ninth staff has a melodic line with many accidentals. The tenth staff has a melodic line with many accidentals. The dynamic markings include *mf*, *f*, and *p*. The first staff has a melodic line with many accidentals. The second staff has a melodic line with many accidentals. The third staff has a melodic line with many accidentals. The fourth staff has a melodic line with many accidentals. The fifth staff has a melodic line with many accidentals. The sixth staff has a melodic line with many accidentals. The seventh staff has a melodic line with many accidentals. The eighth staff has a melodic line with many accidentals. The ninth staff has a melodic line with many accidentals. The tenth staff has a melodic line with many accidentals.

Second system of musical notation, measures 11-20. The score continues from the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five staves are for the upper strings and woodwinds, and the last five are for the lower strings. The first staff has a melodic line with many accidentals. The second staff has a melodic line with many accidentals. The third staff has a melodic line with many accidentals. The fourth staff has a melodic line with many accidentals. The fifth staff has a melodic line with many accidentals. The sixth staff has a melodic line with many accidentals. The seventh staff has a melodic line with many accidentals. The eighth staff has a melodic line with many accidentals. The ninth staff has a melodic line with many accidentals. The tenth staff has a melodic line with many accidentals. The dynamic markings include *mf*, *f*, and *p*. The first staff has a melodic line with many accidentals. The second staff has a melodic line with many accidentals. The third staff has a melodic line with many accidentals. The fourth staff has a melodic line with many accidentals. The fifth staff has a melodic line with many accidentals. The sixth staff has a melodic line with many accidentals. The seventh staff has a melodic line with many accidentals. The eighth staff has a melodic line with many accidentals. The ninth staff has a melodic line with many accidentals. The tenth staff has a melodic line with many accidentals.

21

Fl. pic.

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Trbe.

Trb.e Tuba.

Viol.

cresc.

f

mf

p

pizz.

[illegible]

[illegible]

[illegible][illegible]

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Tempo I.

I.

II.

p

cresc.

cresc.

p

cresc.

p

cresc.

IV.

p

cresc.

The first system of the musical score, titled "Tempo I.", consists of five staves. The top staff is for Violin (Viol.), the second for Viola (Viola), the third for Bassoon (Fag.), the fourth for Bass (Bass), and the fifth for Cello (Violoncello). The key signature is B-flat major (two flats). The tempo is marked "Tempo I.". The dynamics include *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). The notation includes various musical symbols such as notes, rests, and slurs.

This page contains the musical score for measures 23 through 28 of a section from 'The Marriage of Figaro'. The score is for a full orchestra and includes parts for Flute (Fl. gr.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horns (Cor.), Trumpets (Trbe.), and Timpani (Timp.).

Measure 23: The Flute part begins with a melodic line marked *a 2.* and *mf*. The Oboe, Clarinet, and Bassoon parts also begin with a melodic line marked *a 2.* and *mf*. The Horns, Trumpets, and Timpani parts are marked *pp* and *cresc.*.

Measure 24: The Flute part continues with a melodic line marked *a 2.* and *mf*. The Oboe, Clarinet, and Bassoon parts continue with a melodic line marked *a 2.* and *mf*. The Horns, Trumpets, and Timpani parts are marked *pp* and *cresc.*.

Measure 25: The Flute part continues with a melodic line marked *a 2.* and *mf*. The Oboe, Clarinet, and Bassoon parts continue with a melodic line marked *a 2.* and *mf*. The Horns, Trumpets, and Timpani parts are marked *pp* and *cresc.*.

Measure 26: The Flute part continues with a melodic line marked *a 2.* and *mf*. The Oboe, Clarinet, and Bassoon parts continue with a melodic line marked *a 2.* and *mf*. The Horns, Trumpets, and Timpani parts are marked *pp* and *cresc.*.

Measure 27: The Flute part continues with a melodic line marked *a 2.* and *mf*. The Oboe, Clarinet, and Bassoon parts continue with a melodic line marked *a 2.* and *mf*. The Horns, Trumpets, and Timpani parts are marked *pp* and *cresc.*.

Measure 28: The Flute part continues with a melodic line marked *a 2.* and *mf*. The Oboe, Clarinet, and Bassoon parts continue with a melodic line marked *a 2.* and *mf*. The Horns, Trumpets, and Timpani parts are marked *pp* and *cresc.*.

[illegible]

24

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamic markings. The notation includes treble and bass clefs, key signatures of one flat (B-flat), and time signatures of 4/4. The music is written in a standard staff format with notes, rests, and dynamic markings such as *f* (forte), *ff* (fortissimo), *f cresc.* (fresco), and *a 2.* (second ending). The notation is arranged in two systems, each with five staves. The first system includes a woodwind section (flutes, oboes, and bassoons) and a string section (violins, violas, cellos, and double basses). The second system includes a woodwind section (flutes, oboes, and bassoons) and a string section (violins, violas, cellos, and double basses). The notation is written in a standard staff format with notes, rests, and dynamic markings such as *f* (forte), *ff* (fortissimo), *f cresc.* (fresco), and *a 2.* (second ending). The notation is arranged in two systems, each with five staves. The first system includes a woodwind section (flutes, oboes, and bassoons) and a string section (violins, violas, cellos, and double basses). The second system includes a woodwind section (flutes, oboes, and bassoons) and a string section (violins, violas, cellos, and double basses).

25

Musical score for measures 25-36. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also markings for *a 2.* (second ending) and *II.* (second ending). The piano part features a prominent bass line with many sixteenth notes and some triplet markings.

Musical score for measures 37-48. The score continues the string quartet and piano arrangement. It includes dynamics such as *ff*, *f*, *p cresc.* (piano crescendo), and *pizz.* (pizzicato). The piano part continues with a dense texture of sixteenth notes and some triplet markings. The string parts have various articulations and dynamics.

25

